TWELFTH NIGHT

July 1985

NIGHT MOVES 23

Flat 1
35 Russell Street
READING
Berkshire
RG1 7XD

Hello

Another month, another Night Moves, and in a packed issue this month; news, reviews, features, competition results and all your favourite items!

The news from the 'TN' camp is currently one of guarded optimism, because we are in the middle of negotiating a major record deal. Obviously we can't say any more until it's finalised, but we feel confident that we will be able to announce something very soon. So keep your fingers and everything else crossed .....

TOUR

The "Tourette" went very well and thanks to all those of you who came to see us. Apologies for the non-occurence of the Oxford gig, circumstances beyond our control I'm afraid.

We were generally very pleased with the way the new numbers went, and your reactions to them. To put half a dozen new numbers into the show at once was quite a tricky thing to do as we naturally had to leave out some old favourites (e.g, Creepshow), but it is very important for us to be able to "road test" new material. The process helps us decide which tracks are potential singles, album tracks, or possibly not good enough for either.

Special thanks also to all those people who helped us on the tour - too numerous to mention individually.

READING FESTIVAL

Since the tour, we've been relaxing a bit, which makes a pleasant change, and preparing yet more new songs as we want to have a mass of material at our disposal when we start recording again. The logic being that the more we have the better the final product will be as we will be able to select only the very best tracks!

It therefore seems unlikely that we will be playing live again for a while, particularly as the local 'Tories' have once again blocked the Reading Festival. That's a great disappointment for us, as we would have certainly hoped to have been 'on the bill'!

However, if the record deal is finalised soon, we may possibly celebrate with a couple of gigs in the capital. Don't worry, you'll be the first to know!

(RE)VIEW FROM THE BAR? → and YOUR LETTERS

PROG ON

With regards to Johnny Waller's interview with Solstice, he asks why such progressive bands do not break out of their cosy isolation within the underground scene. Simple – because when the music press (rarely) covers such bands, they are referred to as relics from the Seventies, or Floyd, Gabriel, and Yes clones of an inferior nature. The punters, therefore, are immediately put off and stay at home, still looking for that unfound progression in their listening.

Bands like IQ, La Host, Twelfth Night, and the lesser known Abel Ganz, Borag Thung, Coltsfoot and Curious Dream are full of unrecognised talent, inspiration and precision at all times in the studio and on stage, and their material is worthy of a larger audience. They are not just concerned with the 'Epic moulded with several segments'; La Host, in particular, concentrate on the 'short sharp song'. This is perhaps why they are generating much interest and enthusiasm at the Marquee when supporting those bands still in search of inspiration.

Prog-rock has moved a long way forward (or should I say progressed) since the Seventies. These bands, in true progressive style, provide us with something different every time. Well done, lads – keep it up!

* *Finally, we would like to compliment such sane reporters as Mary Anne Hobbs and Pete Picton for their articles and reviews (of the non-cryptic form), pieces which everyone can understand.*

All our love and best wishes.

– The Absent Friends (Lloyd and Cathy)XXXXX

SOUNDS June 15 1985

* methinks they spoke too soon ↑

TWELFTH NIGHT/ PENDRAGON

University Of London Union/Marquee

TWO OF the new breed of progressive rockers in town on following nights, and a chance to compare.

Twelfth Night are the more adventurous with a rockier approach, Queen without the finesse, and as the small venue and a cranked up PA combined to muffle the sound, the band's roar became bluster. This five-piece dip liberally into the prog rock cliché bag – mammoth epics and superfluous musicianship – while their new numbers are not exactly mouldbreakers either. 'The Craft' is a dull ballad, and 'White Glass', a metal thrash with moments of cringing subtely. Disappointing.

Pendragon are more typically the children [illegible] Gabriel. The [illegible] [illegible]icult' Richa[illegible] [illegible]es. And no hope [illegible] future. 'Oh Davino', a newie, was more of the same, swirling and meandering.

* **PETE PICTON**

SOUNDS June 1 1985

TWELFTH OF NEVER

SLAP MR Picton's wrist – Twelfth Night are wonderful! I'm currently in London, studiously working for a living, just as Twelfth Night are, and nearly threw up when I read the dross about 'Queen without finesse'.

I doubt TN will sell out like Queen have done. Also, linking the two reviews is lazy and the comparison of the two pointless. If the writer can't think of anything more constructive to say than TN were 'dull' or played 'metal thrash', he either wasn't there or was, as with most hacks, being pickled by the ale.

Obviously TN can play, and equally plainly they write songs that are, in today's world of money grabbing Thatcherism, pop-orientated, 'commercial', that is. Five years and 90 gigs tell me that I know Twelfth Night – I've seen them grow up and, unlike clichéd bores Shy, allow themselves room to develop. RCA put their backing on the wrong horse.

continued.

If there is nothing for Pete Picton to say other than that drivel, perhaps he should listen to old Yes/Genesis and hear the musicianship – more ability there than in a hundred other bands. 'Prog Rock' is a term thrown around by hacks intent on doing down bands like Pendragon and Twelfth Night – progressive is just what Twelfth Night are. What Mr Picton wants to say, though, is that progressive means regressive, as in the Marillion of 'Script' era, and the pallid Pallas of 'Sentinel' days.

It used to be that bands were built up before you put the boot in. Now young blood gets trampled underfoot before it gets a chance. Still, as long as your rag continues to show unbelievably simpering lick-spittle admiration for bores like Iron Maiden, you can't really be taken all that seriously. – **Alexander Harvey, Leeds.**

NIGHT FEVER

I SAW Twelfth Night on the night reviewed in your June 1 issue, and unlike Mr Picton I loved it. They even managed to improve dramatically the next night at Portsmouth. They are wonderful people and bloody good musicians. As they are the best band around, bar none (only the Waterboys come close) I feel sorry for them getting such shitty reviews as yours, Mr Picton, which may deter potential (record company) support.

That label, 'progressive', is utter nonsense – they plunder no-one's stuff, but some do and get away with it. Instead of kindergarten Genesis and 'still trying to write that love song', Twelfth Night forge ahead. There is nothing superfluous about excellent musicianship. Did PP think that 'superfluous musicanship' phrase up all by himself, or has he been reading that other bunch of pseuds NME?

Reviewing a little further afield than London and the 'major' cities might widen your mag's horizons. Some of your staff really need to open their eyes and ears. – **Graham Bartrop, Portsmouth.**

SOUNDS June 22 1985

EQUIPMENT PROFILE no 3. RICK BATTERSBY.

Hello there,

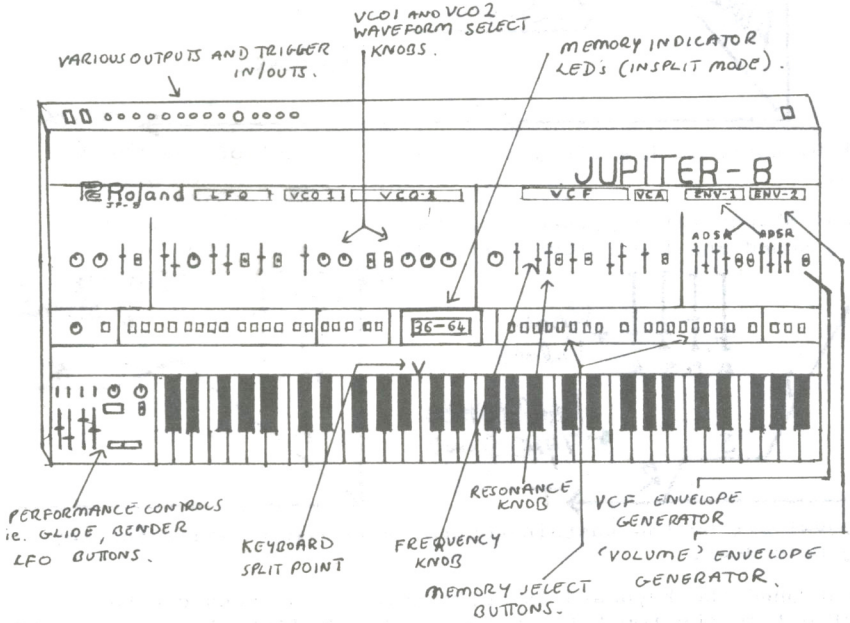
I have had many different keyboards and set-ups over the past few years. My current set-up is moderately simple, comprising of only four items:

Roland Jupiter 8
Roland JX8P
Yamaha DX7
Korg Poly 6

For live purposes a Linn drum computer is linked to my set-up for reasons that will be explained later. I will (for those who are technically minded) give a brief description of how each keyboard works and will then show how they work together, live.

Roland Jupiter 8

The J8 is an eight voice (ie, maximum of eight notes can be played at once), two oscillator synth , with 64 sound memories and a splittable keyboard (see diagram).



The J8 is an analogue synth, this means that the sounds are generated by the means of oscillators. These generate waveforms, either sine wave, sawtooth, pulse or square wave of variable width, also has a noise generator.

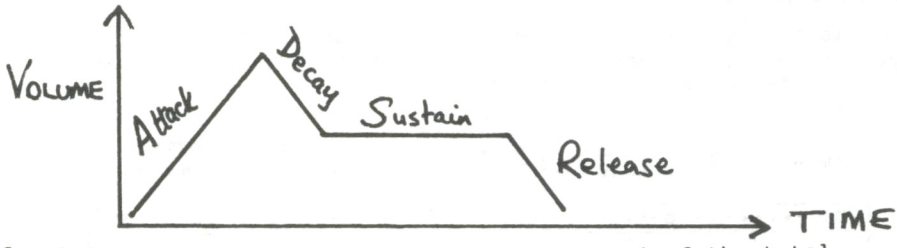
These waveforms provide the initial sounds which can be modified by the various knobs provided on the front panel. The sine wave gives a mellow and pure sound which can be used for flute or pure organ sounds. The sawtooth gives a more abrasive sound used for brassy type sounds and the square wave gives sounds roughly in between. As there are two oscillators per note, different waveforms and pitches can be applied to each of them to give two sounds which are then combined to make one note. The rest of the controls mainly affect both oscillators together.

The main two sound generating controls are the frequency and resonance knobs.

In an anologue synth the different sounds are actually manufactured by the removal of certain elements of the sound (rather than the addition, as is the case with the DX7). The frequency (or Voltage Controlled Filter) - VCF) knob at maximum allows all the sound to come through. As it is reduced, the noise becomes more mellow as the high frequencies are attenuated until finally virtually all the sound is eleminated. The resonance control is best described as a feedback devoce which when at or near maximun provides a howling type of feedback sound.

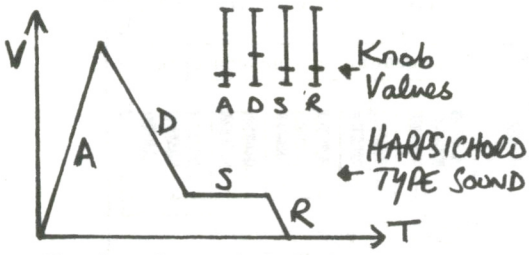
These two controls are extremely profound and provide the major contribution to the overall sound.

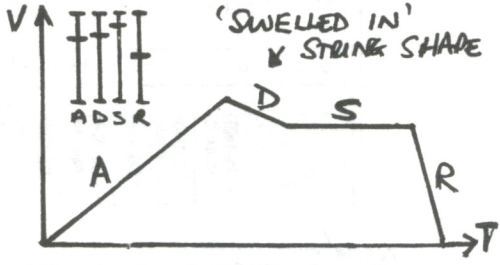
The envelope generators are the other most important function and are best described by the diagram below. You can see why they are called A.D.S.R's.



One E.G. controls the VCF and the other 'shape' of the total sound.

Typical shapes for a plinked sound and for a "swelled in" the string sound and the relevant knob potions are shown below.





The level set by the sustain-control will remain while the key is being held down.

As mentioned the keyboard is splittable ie, a sound can be selected from the top three octaves and a different sound for the bottom two. Alternatively, both sounds can be 'doubled' over the entire keyboard although in this mode, the synth is only four note polyphonic.

The JP8 also features an arpeggiator, portamento (glide between notes) and the usual performance features, see diagram.

Yamaha DX7

I am describing this separately also as it is a completely different type of machine.

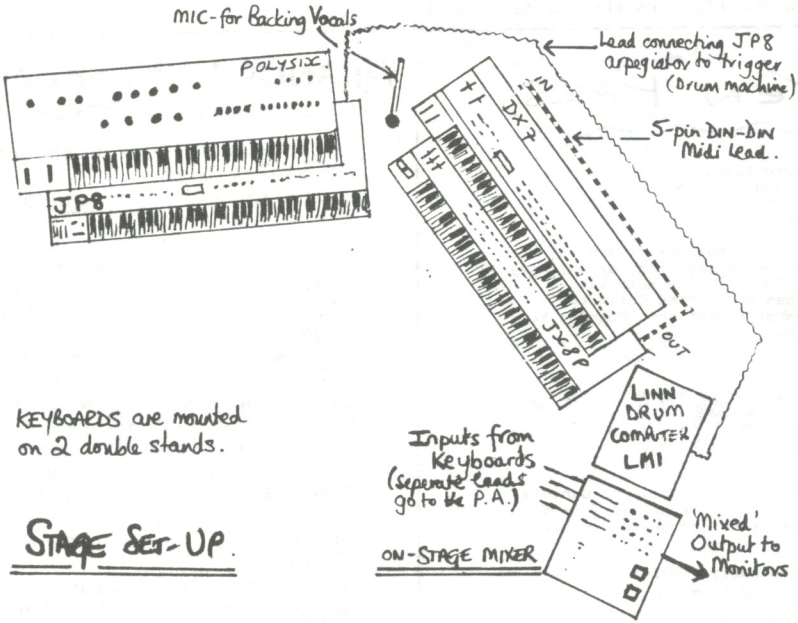
Whereas the JP8 makes sounds by subtracting elements of a generated sound source, the DX7 works by combining pure sine waves to create a sound.

Each sine wave can have a different frequency, different envelope shape and can be combined in up to 32 different ways which in this infernal machine are called algorhythms (quite why is beyond me).

The reason I called it 'infernal' is that the DX7 is legendary as being difficult to program. Many people tend to use only the sounds that are provided by the two ROM (Read Only Memory) cartridges that are supplied when you buy it.

Each of these has 64 sounds and the DX7 has 32 internal memories into which some of these may be put.

I have several of my own sounds in the internal memory, and some others which are modified versions of the DX7's ROM sounds. The main advantages of the DX7 over the convential synths is the staggering array of different sounds, many of which are very true to life. This is true of digital synths in general and the DX7 has wonderful versions of harpsichords, harps, sitars, all sorts of plucked instruments as well as several 'silly' sounds, such as a bee sting and a Grand Prix. (I'll let you guess what they sound like.)



Roland JX8P & Korg Poly 6

I'll briefly describe these as in operation they are conventional synths in the same general way as the JP8.

The JX8P is a two oscillator synth with 64 internal presets and 32 internal memories. Like the DX7 it has a cartridge port into which RAM (Randon Access Memory) cartridges may be inserted to give 32 more memories.

Also like the DX7 it has no actual knobs on it, parameters are selected using the memory buttons when in 'edit' mode, and the values of a function are altered by just one knob. The JX8P also has an internal stereo chorus effect which gives it a lovely rich sound.

RICK'S GEAR cont.

The Poly 6 is a single oscillator (with suboctave) 32 memory synth which like the JP8 has been around for a while but has a very unique sound, mainly due to its effects.

The main one is called 'ensemble' which is a mixture of phase and chorus and gives it a rich full sound.

Stage Set-up

Essentially very simple, as all the keyboards go straight into the PA and are mixed separately. The JX8P and DX7 being new are equiped with MIDI (Musical Instrument Digital Interface) which means that one keyboard (the JX8P in this case) can control the other (DX7). Any memory number selected on the JX8P automatically selects the corresponding number on the DX7 and also plays that sound as well. Consequently, sounds can be 'doubled' much like they are on the JP8.

The drum machine is linked to the arpeggiator in the JP8 and triggers it (this occurs in the new song "The Craft"). On stage I use a mixer to balance the levels of the keyboards and this affects only the level on stage leaving the sound engineer free to balance the levels in the hall.

R.W.W.B. 85.

PEN PALS.

Richard Hayman
144 Vaughan Road
Whipton
Exeter

Would like to know of any way he could get a recording or anything with "Deep in the Heartland", "Afghan Red", "The Collector", "Eleanor Rigby" and "Cunning Man" on it.

Shellie
47 Bourne Road
Pangbourne
Berks
RG8 7JT

Likes Twelfth Night, Old Genesis, Gabriel, Geoff Mann, Yes, Asia, Journey etc. and animal lovers.

Justine Fackrell (16)
62 Trinity View
Caerleon
Gwent NP6 1SU

Keyboard/Synth player in a Swansea prog rock band, likes Twelfth Night, 1Q, Van Der Graaff Generator and Pendragon amongst others. Wants to hear from absolutely anybody, except Duran Duran fans.

Roger Throlfall
18 South View Rise
Lozley
Sheffield S6 6SZ

Would like to hear from anyone who would care to write to him.

PEN PALS.

AMANDA'S BIOGRAPHY.

HAIR: Blonde(ish) with occasional Blue/Pink bits.
EYES: Blue HEIGHT: 5'2"
WEIGHT: 8 stone
LIKES: My family, going to gigs, sleeping, eating, being lazy, BRIAN, money, cooking, being taken out to eat, Paul Darrow ('Avon'), Tigers.
DISLIKES: Two faced people, most cheeses, people who are always right and know it (what me? - Ed), washing up, paying taxes, incompetent people, being kept waiting, preparing food.
FOOD: Sausages, Baked Beans, Roast Lamb, Chocolate.
DRINK: Tea, Coffee, Tequila Sunrise.
BOOKS: Far Pavillions - M M Kaye, anything by Danielle Steele, Thorn Birds.
TV: Jim'll Fix it, Late, Late Breakfast Show, Blake's Seven, Yes Minister, Coronation Street, Dallas, Dynasty, in fact anything trashy.
FILMS: Lots and lots including One Flew Over the Cuckoos Nest, Elephant Man, Midnight Express.
FAV ARTISTS: Twelfth Night, U2, Shirley Bassey.
FAV T.N. TRACKS: Original 'Human Being', 'Kings & Queens', and 'Shame' (a newie).
AMBITION: To be rich enough to do my weekly shopping at Marks & Spencers.

AMANDA'S BIOGRAPHY.

The lovely Amanda came into the world on the 8th January 1960 - in the oddly named village of Belper in Derbyshire. The only daughter of George and Audrey she now has two brothers, Stephen (26) and Michael (13).

The first 6 years of her life were spent living in various parts of Derbyshire, not simultaneously, you understand, and generally causing untold damage to her mothers nerves by doing such things as ripping up a newly fitted stair carpet to use as a playground type slide.

From Derby the nomadic bunch meandered through Oxford to Salisbury where they took root for some 10 years. They lived in Old Sarum just along the road from the Battersby family although Amanda's and Rick's path's were not to cross till many years later.

Having attended St.Edmunds School for Girls where they tried to educate her and nearly succeeded, the family moved again this time to Newbury in Berkshire. Here her parents, whose profession is that of administration /teachers of educationally sub-normal boys settled at the some what grandly named Burghclere Grange School. It was whilst at the school that one of the staff, having failed to get tickets to Amanda's favourite Night Club disco, took her to see Twelfth Night instead. The date 7th/9th May 1981. The venue - Reading University Students Union Bar. The result - life has never been the same since. What happened? - well, always on the lookout for a handsome hulk, Amanda clapped eyes on a vision in white overalls, and having concluded he was a workman, was startled to see return to his place behind the drum kit ("well you couldn't see him for his durms and smoke"). There then followed a carefully orchestrated plan-based on the Old Canadian Mounties maxim - and having executed said plan - Amanda did indeed get her man - Brian and her now having been going out ("staying in?") together for over 4 years.

Amanda works full time in Reading as a Senior Secretary for Digital (the computer company) as well as running the Twelfth Night fan club, the home and most importantly ('who says') Brian. She says she enjoys it all and particularly likes going to gigs, where through selling the merchandise etc. she has got to know many of you personally.

ANDY REVELL at U.L.U.
photo: ALEX CRUM-EWING.

QUIZ RESULTS.

In the last issue of Night Moves, we asked you to name 3 famous faces, tell us where they were and suggest what they might have been saying. Well the answers were:

DEREK WILLIAM DICK (a.k.a FISH)
EUAN STRACHAN LOWSON
EDMUND GEOFFREY MANN

The venue was the Artistes Bar, Backstage at the Reading Festival 27th August 1983.

Well not too many of you got all those details right and there were some strange answers, Brian and Clive were suggested by some people.

The runner-up was Andy Samuels of Bristol who suggested they might be saying "OK guys, last person to leave their band buys the next round!", but our favourite and the winner of the fabulous prize (two tickets to a TN gig or merchandise to the value of £10.00) was:

JULIAN LAWRENCE of York, for the some what irreligious suggestion that the conversation went something like this:

EUAN (to Geoff) - "you reckon you can feed the 5000 on that"
GEOFF (looking at Fish) - "looks big enough to me".

Incidentally, the photo was taken by Mark Hughes - using an Olympus OM1 - exposure f2.8 for 1/30th sec using Kodak VR100 and yes Mark - you were disqualified from entering cos' you were there.

TWELFTH NIGHT THREAT TO KIDS

TODDLERS playing with Christmas tree decorations taken down on Twelfth Night could get lead poisoning, health experts warned. Some tree ornaments from Taiwan contained 30 times more lead than was safely allowed on childrens' toys, they said.

In the next Night Moves.

.... Andy Revell - Equipment Profile ....POLL RESULTS (held over because of lack of space)..... .... Greg Smith - Biography ....

Many thanks for all your letters, if you're going off on holiday, have a good time and once again, fingers crossed for some more good news soon.

Take care

Brian

pp Twelfth Night